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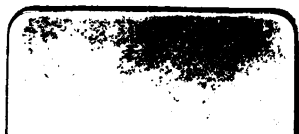
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TE DEUM LAUDAMUS
THE OTHER CANTICLES
THE CHANT

RIVINGTONS



THE HYMN
TE DEUM LAUDAMUS

OBSERVATIONS UPON ITS COMPOSITION AND STRUCTURE
WITH SPECIAL REGARD TO THE USE
LITURGICAL AND CHORAL

OF THIS AND OTHER

Canticles and Psalms

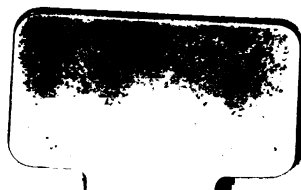
AND TO THE TRUE CHARACTER OF

THE CHANT

RIVINGTONS
WATERLOO PLACE, LONDON

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PREFATORY.

THE following "observations" owe their inception to a correspondence of some twenty years ago in a serial now some time defunct,—their gradual development to the casual gleanings of the interval from books and experience,—and their publication to the encouragement of friends who think that they will be to many interesting and helpful, and to some of those who are charged with the ordering of our Church worship and music suggestive of practical considerations, and, I venture to hope, reconsideration of some of our traditions and methods.

They offer only a small contribution to the increasing study of our liturgical inheritance. Their immediate subject is a very limited one; and although it raises questions which run beyond itself, the discussion of these I have sought rather to open than to close.

A few statements of fact and opinions, borrowed from others and jotted down as chance brought them before me, without any intention of publication, can now, to my regret, neither be traced to their source and verified by references, nor credited to their authors and supported by their authority.

FRANCIS POTT.

NORHILL RECTORY,
January, 1884.

TE DEUM LAUDAMUS.

The Received English Version.

We praise *Thee*, O God ; we acknowledge *Thee* to be the Lord ;
All the earth doth worship *Thee*, the Father everlasting.
To *Thee* all angels cry aloud, the Heavens and all the Powers therein ;
To *Thee* Cherubin and Seraphin continually do cry ;
 “ Holy, Holy, Holy, Lord God of Sabaoth ;
 Heaven and earth are full of the Majesty of Thy Glory.”
The glorious company of the Apostles praise *Thee* ;
The goodly fellowship of the Prophets praise *Thee* ;
The noble army of Martyrs praise *Thee* ;
The holy Church throughout all the world doth acknowledge *Thee* ;
 The Father, of an infinite majesty ;
 Thine honourable, true, and only Son ;
 Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ ;
 Thou art the everlasting Son of the Father.
When Thou tookest upon *Thee* to deliver man, *Thou* didst not abhor
 the Virgin’s womb :
When Thou hadst overcome the sharpness of death, *Thou* didst
 open the kingdom of heaven to all believers.
Thou sittest at the right hand of God in the glory of the Father ;
We believe that *Thou* shalt come to be our Judge.
We therefore pray *Thee* help Thy servants whom Thou hast redeemed
 with Thy precious blood ;
Make them to be numbered with Thy saints in glory everlasting.

O Lord, save Thy people, and bless Thine heritage ;
 Govern them, and lift them up for ever.
Day by day we magnify *Thee* ;
 And we worship Thy Name ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us ; have mercy upon us.
O Lord, let Thy mercy lighten upon us ;
 As our trust is in *Thee*.
O Lord, in *Thee* have I trusted ;
 Let me never be confounded.

*For the Latin original and for the numbering (old and new) of the
verses, see pp. 26–28.*

TE DEUM LAUDAMUS.

"HYMNUS optimus,"¹ "Nullâ laude inferior,"² "above all the composures of men uninspired."³ Thus do writers of different ages and countries vie with each other in appraising this "wondrous anthem."⁴

Many writers of our own times have dwelt severally on different aspects of it : Daniel, in his "Thesaurus Hymnologicus," at great length, on the question of its birthplace, history, etc. ; Bishop Forbes, on its devotional and theological character ; Archdeacon Freeman, on its ritual import ; Mr. Wratislaw, in his "Notes and Dissertations," and Mr. Thompson, in his interesting "Vindication," with its collection of modern versions, on the text ; not to speak of Dr. Blunt and other well-known annotators of the Prayer-book.

The *Te Deum* claims a position and character quite its own among the five canticles which, with three Psalms added in 1552, have been retained by the English Church,

¹ So entitled in "the Bacon Psalter" at Cambridge.

² Alcuin.

³ Wheatley on the Common Prayer.

⁴ The Rev. D. D. Stewart, to whose recent essay on the vision of Isaiah as the basis of the *Te Deum* (Hatchards) I am also indebted for the above references.

out of the much larger number that are, or have been at different times, in use in the various Churches of Christendom.

Alone among them it is not drawn from the Canonical or other books of Scripture ; alone it was written neither in Hebrew nor Greek, but, I believe, in Latin ; alone it is a song of the New Dispensation, and retrospective rather than prophetic ; categorical, not figurative. It stands out too above the rest as an act of direct adoration, and as representing that phase of Christian thought and worship which, concerning itself with the being, attributes, and acts of the Almighty, rather than with our relations to Him, is so characteristic of the earlier ages, and especially of the Eastern mind, and so unlike those introspective questionings which are reflected strongly in the hymns and in the general conceptions of worship which prevail in these later days, particularly among Teutonic peoples.¹

The *Te Deum* is at once the grandest in style, the most comprehensive in thought, and yet the simplest in expression of all the canticles.

So simple is it, that it neither asks nor admits any

¹ This feature is to some extent obscured in our English version ; for the pronoun, "Te, Tibi, Tu," which in the Latin stands so emphatically first in every verse where it occurs at all, down to the twenty-first, and thus shows the whole mind and soul of the worshipper centred upon the Divine Object of his adoration, has been deprived of this force by the translator, who, apparently not seeing the loss incurred thereby, has varied its position much more freely than the English idiom demanded. This loss can now be restored only so far as choirs can be taught to emphasize the pronoun (when it is emphatic in the Latin), in whatever position it stands. In no case is this misplacement more unfortunate, and at the same time more difficult to restore by emphasis, than in ver. 20, "We therefore pray Thee help," etc., instead of "To Thee we therefore pray, help Thou Thy servants," etc. "*Te ergo quæsumus*," "To Thee—Thee Whom we praise and acknowledge as the King of Glory, the Eternal Son, the Incarnate Redeemer, the Opener of Heaven, the Glorified Man, the Righteous Judge, to Thee *therefore*, because Thou art all this, we come in prayer for help."

exposition of the *meaning* of any single verse ; and a devotional commentary, such as the beautiful one by the late Bishop Forbes, becomes rather an expansion,—a meditation on thoughts which gather round each line from outside,—than a drawing out from within deep meanings, which, as in the *Magnificat* for example, lie concealed in prophetic allusion and figure.

Nothing can well be clearer and bolder than the general sequence of its thoughts. Beginning with an act of adoration from ourselves, it expands first to the whole earthly creation, and then rises to comprehend the worship of Heaven, till it reaches the highest ranks of the angelic hierarchy in the Cherubim and Seraphim, and the very words of their worship.

It then seems to take a new departure again among men in the body of the elect ; but now in a descending order, beginning, in Paradise, with the highest order of the ministry of the new covenant ; then passing to the prophets of the less glorious ministration which was done away ; then embracing that “army,” or “host,” among whom the apostles themselves and many of the prophets have their place—that multitude whom no man could number, arrayed in white robes, with palms in their hands ; and, lastly, still descending and still widening its view, it takes in the whole Church throughout the world, not only the world of to-day but that of the past and the future, of the departed as well as the living, and the yet unborn worshippers “per orbem terrarum.”

And now the great Object to whom all this worship is directed, held, as it were, in reserve, though constantly kept before the mind in the repeated “Te” or “Tibi” of every preceding line, is opened before us in the names and attributes of the three divine Persons of the Holy Trinity (vers. 11–13).

“The Father, of an infinite majesty ;
Thine honourable, true, and only Son ;
Also the Holy Ghost, the Comforter.”

At this point, and, so to say, out of this triplet, there breaks forth the great central thought of the hymn—that it is in Christ and in redemption that this glory and love of God is revealed and adored ; and the address of our worship is turned directly and specially to the Second Person, whose divine nature and glory, love and power, exaltation and faithfulness, is the theme of the next eight verses.

The hymn then closes with prayers to God for protection and blessing upon the Church and upon ourselves individually, mingled with professions of confidence in Him.

ITS LITURGICAL AND OTHER USE.

It has been used as an independent act of worship on many public occasions, of very various kinds indeed ; chiefly after great victories, as for instance, after that of Dettingen (when for the last time a king of England fought in person, when Handel composed his well-known music for it) ; at the conclusion of a peace, the coronation of sovereigns, the restoration to health of princes and great men of State ; at the recurrence of great commemorations and jubilees ; and once it has even been used, as Daniel records for our amusement, after a funeral oration over a deceased monarch.

Its more regular use in the services of the Church is confined by the Roman Breviary to Sundays and festivals, except during Eastertide, when it is said daily. It is altogether silenced during the seasons of Advent and Lent (from Septuagesima). This omission of it is not ordered

by the English Church, but is left open and in many places observed. While, on the other hand, *we* use it at all other times *daily*.

It may be said to have been, from the earliest times in which we find it at all, a *morning* hymn, and this as a matter of history, and not merely as a natural conclusion founded on the prayer of ver. 26 for protection through the day—a foundation which, as we shall see presently, will bear no weight at all; and it is as a matinsong that it appears in the Ancient English Offices.

Its place in the service has always, so far as I know, been that of a responsory to a lesson, though it is remarkable that both this and the alternative canticle in our Prayer-book, the *Benedicite*, are less obviously appropriate after a lesson than any of the other three. Any outburst of joyous praise would, of course, be not out of place in this relation to the Word of God; and if, too, the special fitness of our canticles rested, as some like to feel, on the connection which is to be enforced between the Incarnate and the written Word, then no canticle would yield in fitness to this hymn. The *Benedicite* (with the three alternative Psalms) alone would be found wanting. But it seems to me that the truer meaning of the Gospel canticles, and even the three Psalms, as responsories, lies in the emphasis and gladness with which they acknowledge the fulfilment in the New Testament of the promises and prophecies of the Old; and it is clear that the *Te Deum*, as well as the *Benedicite*, makes no allusion to this. How happily, then, are they placed *before* the reading of the New Testament Scriptures for the day!

ITS ORIGIN.

The author of the *Te Deum*, its birthplace, and its date, are all veiled in mist, if not in absolute darkness, as is the case, let us remember, with almost all old Western hymns; a fact long ago noticed as in curious contrast to the careful preservation of the names of Eastern hymn-writers. There may, indeed, be felt a certain satisfaction in finding this veil thrown over the individual mind in hymns which are to express that of the Church at large. I do not propose trying to lift or pierce it, but shall content myself with the following summary of traditions from Bishop Forbes's beautiful commentary:—

“Whether it was composed, as the common tradition of the Church would incline us to believe, at the baptism of St. Augustine by St. Ambrose, a joint composition of the two blessed saints; or whether it is, as would seem more probable, the work of the latter only; or whether it be the work, as some believe, of an unknown Abondius, who, save in this hymn, has no memorial; or whether it be that of St. Hilary of Arles, or of some of the famous Lerinensian religious, to whom we owe the celebrated Commonitory, and the still greater blessing of the crushing of the Pelagian heresy in this country by SS. Germanus and Lupus; or whether it is the work of Nicetius, Bishop of Treves, or Hilary of Poitiers,—thus connecting it with the Gallican Church, with which even to very late times we have had the most interesting relations; or whether, as some suppose, it is of a Greek original, thus giving it an additional degree of Catholicity; we have, on any supposition, an antecedent interest in its composition and character. As a fact, it has been the voice of joy and gladness in the dwellings of the righteous since the fifth century.” (Bishop Forbes, “Devotional Commentary.”)

This recognition, however, of the loss of all trace of the author, by no means exhausts all that can be said concerning the origin of the hymn.

As regards its age, all that we yet know has been long known, viz. that the earliest occurrence of any allusion to it is in the rule of Cesarius of Arles, at the beginning of the sixth century, where it is referred to as a well-known hymn, obviously, therefore, of still earlier date.

As regards its birthplace, tradition has been so unhesitating in assigning to the hymn, as a whole, a Western origin, that any claim from the East must at least be jealously examined. Daniel, in his "Thesaurus Hymnologicus," at the close of a most exhaustive discussion of all the known traditions, declares for at least an Eastern germ; but, then, he builds entirely upon considerations drawn from the latter part only of the canticle, which, I think, I shall show to be a weak foundation. Archdeacon Freeman leans the same way doubtfully; and quite recently Mr. Field, in an interesting note to his "Apostolic Liturgies and the Epistle to the Hebrews," has drawn out a very remarkable parallel between the first part of the hymn and certain parts of the Eucharistic Preface in the Liturgy of St. James.

Nevertheless, I still hold to the tradition of a Latin and Western *authorship* for the canticle as true; and think that even if the first part of it shows some resemblance to passages in an Eastern liturgy, its poetical, and, in one sense, metrical form, its Latin terseness, its comprehensive brevity, and exactness, all support its claim to independence. Mr. Field, indeed, further suggests that its germ, in some Eastern liturgy, came round to the West through the Coptic and Carthaginian Churches, and so by the hand, if not the actual authorship, of St. Augustine, which, he thinks, may have given a sort of starting-point for the

legend which attributes it to the joint inspiration of St. Augustine and St. Ambrose; and this is at least very attractive, especially when connected with the remarkable passage in St. Cyprian.¹

It is, however, a very striking fact that this parallel of Mr. Field's stops, and that exhibited by Daniel begins, just at the point where I had for a long time concluded that the real hymn itself ends. For although Mr. Field finds here and there instances of some of the succeeding lines, these are scattered up and down in this and other liturgies, and might be as easily found in almost any devotions, Eastern or Western; the truth being that the whole of this latter part, with the exception of one line, is made up of verses taken verbatim from the Psalms, and prove nothing as to authorship or birthplace.

The result is, I think, to leave an impression, which has gradually grown firmer in my own mind, that we have here two independent compositions, or a composition and an accretion, of which the first ends with the twenty-first verse. It is a remarkable corroboration of this view that Dr. Todd found and published in the "Cambridge Journal of Sacred Philology," vol. i. (Wratishaw), ancient MSS. of the hymn, in which the latter part is altogether wanting.²

Let us now turn to this latter part, beginning with ver. 22: "O Lord, save thy people." It is well known

¹ At the close of the *De Mortalitate*—"Illic Apostolorum chorus; illic Prophetarum exultantium numerus; illic Martyrum innumerabilis populus, ob certaminis et passionis victoriam coronatus; triumphantes illic virgines." . . . —Palmer's "Origines."

² In the various manuscripts of the *Te Deum* the selection and order of these Psalm-verses vary very greatly, in remarkable contrast to the unanimity of readings in the first twenty-one verses of the hymn. For example, the two lines (vv. 22, 23), "O Lord, save Thy people," etc., from Ps. xxviii., do not in all old copies stand here, but after ver. 25; in some their place is taken by a verse from the "Song of the Three Children," while vv. 24, 25 are omitted. In another these three passages appear in inverted order.

that much of this is found in the "Codex Alexandrinus" in a series of verses, attached in exactly the same way to the hymn *Gloria in Excelsis*, the oldest morning canticle we have, and consisting, like those at the end of the *Te Deum*, of verses from the Psalms, with one from the "Song of the Three Children," and with the verse, "Vouchsafe, O Lord," etc., from an unknown source. The Psalm-verses are not all identical with those at the end of the *Te Deum*, nor do those which are so stand in the same order. The *Gloria in Excelsis* itself is first closed with "Amen;" then follow our verses, 24, 25, 26; then the verse from the "Song of the Three Children," closed again with "Amen;" and then five other Psalm-verses of like character with ours, but not the same. It is upon this that Daniel chiefly, if not entirely, builds his decision in favour of an Oriental origin. The following is the group of verses attached to the *Gloria in Excelsis*.

"Day by day will I give thanks unto Thee: and praise Thy Name for ever and ever" (Ps. cxlv. 2).

"Vouchsafe, O Lord, to keep us this day without sin.

"Blessed be Thou, O Lord God of our fathers: and to be praised and glorified is Thy Name for ever and ever. Amen" ("Song of the Three Children").

Then follow seven Psalm-verses—cxix. 12; xc. 1; xli. 4; cxliii. 9, 10; and xxxvi. 9, 10—all from the Septuagint.

The verse, "Vouchsafe," etc., reads thus in the Greek—"Καταξίωσον κύριε καὶ τὴν ἡμέραν τάντην ἀναμαρτήτους φυλαχθῆναι ἡμᾶς."

It is not, however, so well known that this curious parallel to this part of the *Te Deum* does not stand alone. In the Mozarabic Office of Compline (see Neale, On the Psalms, p. 32) there is found, following, not, of course, a morning hymn, but an evening Psalm (cxxxiv.), a like group of suffrages from the Psalter, in the midst of

which occurs that same peculiar line, "Vouchsafe," etc., in connection with the same verse of Ps. cxxiii., as in the *Te Deum*, and with the same verse of the "Song of the Three Children," as in the "Codex Alexandrinus," with only this necessary variation, that "this night" is substituted for "this day," to suit the hour of service, and the word "tribulation" is inserted before "sin," (as it is also in the Mozarabic version of the *Te Deum*):—

"Blessed art Thou, O Lord God of our fathers," etc.

"Vouchsafe, O Lord, this night: to keep us without tribulation and sin.

"Have mercy upon us," etc.

Now, these three quite independent occurrences of this peculiar line,¹ always combined with Psalm-verses, some of them the same verses in all three cases, though in different order, and always following a morning or evening hymn, seem to indicate clearly two conclusions: first, that this group of verses in our *Te Deum* had a liturgical origin independent of the canticle itself, and yet, secondly, that their present close connection with it can be easily explained. For is it not almost beyond doubt that all these eight verses were nothing more than certain versicles and responses used with considerable variations in some of the

¹ I have spoken above of this line, "Vouchsafe, O Lord, to keep us this day [or night] without sin," as peculiar; by which I mean that, standing in the midst of suffrages drawn from the Psalms, it is not itself from that source, and that I have been unable to find it whole in any other connection, in liturgies or elsewhere, although its leading words and its construction are found so frequently in the Eastern liturgies that it may safely be reckoned as having come from that quarter, together, perhaps, with those Psalm-verses, most of which, with many more, are shown by Mr. Field to be found therein. For example, *καταξίωσον ἡμᾶς* or *αὐτοὺς*, either with an infinitive, or with a genitive, is a constant phrase. In the opening prayer of the liturgy of St. Mark—*ὁὗς ἡμῶν τὴν ἁγίαν ἡμέραν τάντην . . . ἐπιτελέσαι ἀναμαρτήτως*; and again, in the bidding prayer of St. James—*τὴν ἡμέραν πᾶσαν τελείαν . . . καὶ ἀναμάρτητον διελθεῖν αἰτησώμεθα*. And *φύλαττειν* with *ἀκατακρίτους* or *ἀμόμους* or *ἀτρέπτους*, *ἀμέμτους*, *ἀνεγκλήτους* or other like words occur in every part; (cf. Jude v. 24: *φυλάξαι ἀπείστους*).

public devotions of the early Christians after their morning or evening hymn? And what is more likely than that, in their Latin dress, they followed in like manner the *Te Deum*, which is traditionally known as a morning hymn, as we know they did follow the evening Psalm cxxxiv., and that in course of time they became incorporated with it? That they were not considered an integral part of any of these hymns seems indicated by the retention of "Amen" in the Alexandrian manuscript between the *Gloria in Excelsis* and these verses; while their character as suffrages, and not part of a hymn, seems also marked by the absence, otherwise hard to explain, of both the "Gloria Patri" and "Amen" at the close of them.

May we not, then, distinguish at the end of ver. 21 between the hymn itself and a later accretion? If we are right in this, we shall also find internal evidence for this distinction in transitions of thought and tone and style; and so we do. For let us first observe—that the former is all praise except the two last verses, the latter all prayer, except perhaps the verses 24, 25, and that the two verses of prayer at the close of the former are expressly connected with it by the word "therefore," and by the continuance of the pronouns "Te, Tuis, Tuis," whereas the following eight verses are as distinctly marked off from these by a fresh address, "O Lord (Jehovah)" (see Ps. xxviii. 10). So that those are addressed with the six verses before them explicitly to the Second Person; while these are addressed generally to God; and, further, let us realize the difference in general character between vv. 20, 21, insisting, as they do, more upon the Redemption previously celebrated, with the Communion of Saints in future glory, and the next and all subsequent verses, drawn as these are from Old Testament sources, dwelling on the present guidance and elevation of God's people, and becoming more

and more temporal and, so to say, personal, to the end : and then we shall be fully confirmed in the opinion that here is a break of continuity pointing to a distinct origin for the two sections, and separating our canticle into the *Te Deum* proper, and its eight appended suffrages. The sudden and total cessation, at this point, of the emphatic pronouns, the manifest change of style, and the uncertainty of the selection and order of the verses below it, all seem to point to the same conclusion. And, lastly, a custom, mentioned by Daniel as prevailing in some continental churches, according to which the people kneel during the latter part of the hymn, throws additional weight into the scale on the same side, pointing, as it seems to do, to a tradition which told them that these verses had been once suffrages during which by rule or by instinct worshippers, having completed the hymn itself, would kneel for prayer. (See pp. 26-28.)

THE PRACTICAL VALUE OF THIS CONSIDERATION.

It must not be forgotten that the intelligent use of this canticle, and especially its true musical treatment, greatly depends on the right understanding of its several parts and their relation to each other, and that this renders the above considerations practical as well as interesting, and makes it important to trace them through the subordinate groups into which each of these two main divisions of praise and prayer will be found to fall, especially the former.

It would have seemed, indeed, unnecessary to point out, so obvious is it, that of the great act of praise (vv. 1-21), the first thirteen verses are addressed to the Holy Trinity, and the next eight, including two of prayer, to the Second Person alone ; or that the series of suffrages

attached to it is unbroken prayer, save *perhaps* in vv. 24, 25. But we meet, in musical compositions for this hymn, with so many conflicting and strange dividings and subdividings, in the interest probably of musical variety, that it is evident that musicians at least have failed to comprehend or to obey the sequence of thought ; and of these one or two have been popularly accepted, and one at least has the support of authorities such as it would be disrespectful to ignore.

Misled by the untrustworthy punctuation of our Prayer-book, some divide ver. 10, "The Holy Church," etc., from ver. 9, "The noble army," and attach it to the following triplet, in spite of the obvious antiphony which couples those two together, as I hope to show presently, and in spite of what seems the equal grammatical relation of the three accusatives of the triplet to all the four preceding verses—in apposition to every pronoun "Te," and governed with it by both "laudat" and "confitetur."

This erroneous division is based upon a conception supported by some of no small literary reputation, and which we are therefore bound to notice. They have thought that ver. 10 is the commencement of a *creed* consisting of this and the ten following verses, which would require the separation of this verse from those before it, in order to make it the formal act of profession of our faith in what follows. It seems indeed to me somewhat fanciful to suppose a creed, in any definite or formal sense, in the middle of a hymn ; and if by "creed" is meant merely a recitation of the great facts on which our faith rests, not as a "symbolum" or profession before men, but directly addressed as an act of worship to God, then it seems to me that instead of dividing off the word "acknowledge" (*confitetur*) in ver. 10 as a distinct, and almost technical, beginning of such a creed of worship, we have all the more reason to connect it

with the preceding "praise" (laudat), together with which it does exactly express the combined confession and worship which is natural to a hymn recounting these great truths. I would add that the previous occurrence of this word "acknowledge" (confitemur) in precisely the same connection with "praise" (laudamus) in ver. 1, where it cannot represent confession, as of a creed, goes far to render it improbable that it is meant to do so here.

Those who would see a creed in vv. 10-19 are also driven into separating from it and carrying into the second section the two verses of prayer (20, 21) which, in spite of their precatory form, have been, I think, certainly shown to belong to this section.

Some critics on the other hand (who certainly can have seen here no creed) have even thrown a doubt upon the genuineness of the three lines, 11, 12, 13, asserting, but without any external evidence, that they are, or rather must be, an interpolation, because—for so they have first concluded—the *whole* hymn must be addressed to the Second Person of the Godhead; for otherwise, say they, the first verse would have shown "Deus" not "Deum," which accusative they think must be translated "as God,"—"We praise thee [O Christ] as God,"—in support of which they refer to Pliny's letter to Trajan, where he says the Christians "worshipped Christ as a God (*Christo quasi Deo*)."
No doubt our translation, "O God," is wrong; but is not the true sense probably best felt if we understand "Deum" and also "Dominum" and "Patrem" in the following clauses, as *relative* terms, relative that is to the subject of each verb, viz. to us and to all the earth; so that, if accurately expressed in English it would read, "*We* praise Thee *our* God; *we* acknowledge Thee to be *our* Lord; *all the earth* doth worship Thee *the*" (really "its") "Father everlasting"? This meets both difficulties, besides being, I

think, intrinsically probable ; it accounts for the accusative "Deum," without introducing the stiff and dogmatic expression "as God," and does away at the same time all inducement to throw doubt on the genuineness of the three lines, 11, 12, 13.

And if objection be raised to the changes which this involves, from the worship of the Blessed Trinity to the worship of the Son alone at ver. 14, and back again at ver. 22, it must be remembered that this is exactly paralleled in our Litany.

If, moreover, all this first part of the hymn were an address to the Second Person only, we should have to explain the unlikely, though not impossible, application to Him of the attribute "Everlasting Father" (Isa. ix.), and of the Trisagion in vv. 5, 6, which both in Isaiah and in the Revelation is addressed to the undivided Godhead.

Another common mistake is that of separating ver. 18 from ver. 19, and treating the latter as a thought of sadness or fear, to be set in a minor key ; whereas both alike are statements of belief in the glorified state of our Lord and are acts of adoration ; while the second, so far as it relates to our own future, is meant to be no less a subject of joy than the first ; for the truth that it is our God or our Saviour who is to be our Judge was always felt to be a ground of rejoicing. (Cf. Ps. xcvi. 12, 13, and Ps. xcvi. 9, 10 ; Isa. xxv. 9.) Probably the verbal parallelism in the English pronouns, "*We* believe" and "*We* therefore pray" of vv. 19 and 20, has tended to mislead and to draw ver. 19 away from ver. 18 to ver. 20. But it will be seen that it does not exist in the original.

The two lines, 18, 19, are without doubt to be taken together as one verse, or verse and response—the last of those which set forth the work of Redemption ; and the two next lines, 20, 21, are no less certainly one, completing the

Te Deum proper, and summing up its acts of praise with an act of prayer expressly referring to them ; while vv. 22, 23 commence the series of Psalm-verses which have become attached to the original hymn.

It is due to accuracy to say that the custom of kneeling mentioned above seems at first sight, taking place, as it now does, at verse 20, "Te ergo quæsumus" to be against my contention that these suffrages do not begin till the next verse, 22, 23, "O Lord, save thy people;" but in truth nothing would be more in accordance with experience than the conclusion that it was not always so, but that by force of attraction of like to like, those two precatory lines at the end of the real hymn were drawn over to the prayers and to the kneeling that followed it.¹

THE FORM OF THE POETRY.

When we pass from the composition, character, and use of the hymn to its poetic form, we are met with a peculiarity more curious than any yet mentioned, distinguishing it, not indeed from the other canticles, but from every other hymn whatever of *Western* origin. It is the only Latin hymn, so

¹ The evidence which, from a literary and devotional point of view, has satisfied us that these two verses (20, 21) belong really and by a close inner connection of thought and spirit to the verses that precede, being addressed to the same Person, and building the special claim of their petition on the facts just recounted, may not be so clear to the uninstructed mind as to outweigh the more obvious but superficial likeness which seems to make them, *as a prayer*, part of the series of petitions which constitute the following section of the hymn. Should, then, the change of music precede these two verses, and carry them over to this section in spite of their true connection with the other? I do not like to say yes; but we cannot forget that for us the *Te Deum* is the whole twenty-nine verses as they stand, whatever may be the history of their composition, and we must make the best of it, make it (shall we say?) better than it is. My view of the history of the second section rather tends to depreciate its direct Christian force; would it restore something of this, if we connect it musically with those two previous verses of distinctly Christian prayer? Possibly it might.

far as it is Latin, that is not either strictly metrical in form, or, like many sequences, apparently without any metre ; it is the only Latin hymn which (not being a translation from Hebrew directly or indirectly), is formed on the Hebrew, or rather Oriental, system of responsive lines or distichs of parallel thoughts.¹

Whether the author, from a life-long habit of reciting the Psalms, unconsciously allowed his thoughts to run as it were into the accustomed mould, or whether he realized the principle of the antiphonal poetry of the East, we know not ; but this is certain, that those through whose hands we have received it did not realize it, and succeeded very far towards preventing our doing so. For in this also the *Te Deum* is singular ; that being thus antiphonal like all the Gospel canticles and the Psalms, it is perversely so printed as to destroy its true responsiveness and make it unlike all its fellows in this respect. Every verse, as it is usually printed, whether in Latin or English, is really only a half verse containing but one complete sentence, which is really the parallel to the preceding or following verse, as the case may be ; but having been thus taken as a whole verse it has then been cut by a colon, or "point," into two often grammarless and meaningless quarters to serve as versicle and response. Each two verses as printed (not reckoning vv. 11, 12, 13) should be brought together into one, with the point placed between them, so that each such complete verse would consist, as, with rare exceptions,² it

¹ That it always was felt to be thus "amœbean" in form is witnessed by the legend which makes St. Ambrose and Augustine recite it by alternate lines at the baptism of the latter.

² These exceptions are five short Psalms, ci., cxxvi., cxxvii., cxxviii., cxxix., which probably, for the very reason of their brevity, came to be subdivided by copyists to satisfy their ideal of sufficient length. A few chance verses here and there in the Psalter, and the second and third verses of both *Magnificat* and *Nunc Dimittis* are isolated instances of this same mistake ; and, most unfortunate of all, the *Gloria Patri*, which is evidently one verse only, of

does throughout the Psalms in our Prayer-book version, of two parallel and responsive sentences.

Everybody accustomed to sing or recite the Psalms has noticed that each verse (as a rule) consists of two sentences,¹ the second answering the first in the way of contrast or antithesis, amplification, corroboration, or the like, *e.g.* Ps. xlvii. :

1. "O clap your hands together, all ye people : O sing unto the Lord with the voice of melody." And again—

2. "For the Lord is high, and to be feared : He is the great King upon all the earth."

Ps. lxviii. 1. "Let God arise, and let His enemies be scattered : let them also which hate Him flee before Him." And again, ver. 2, "Like as the smoke vanisheth, so shalt Thou drive them away : and like as wax melteth at the fire, so let the ungodly perish at the presence of God."

The second half of each verse is parallel and responsive to the first, so that (as I have sometimes successfully illustrated it) you may insert "yea" or "even" between them and not mar, but rather enforce, the sense. Indeed we find one or other of these little expletives, sometimes both, actually inserted in some verses in the Psalter at this

which the second half is, and in our Daily Office and Litany is recognized to be, the "answer" to the first. It may be interesting to know that in our English Psalter, out of its 2494 verses only 161, or one-sixteenth, are in this or any other way rendered imperfectly responsive, the second half to the first ; and of these only fifty-six, or less than one-fortieth are defective in this respect in the Hebrew ; and the mere shifting of the "point" would in our English Psalter correct, without change of words, all except *twenty-five*. Our present pointing rests on no traceable authority. See note, p. 46.

¹ In verifying this statement by reference to the Psalter, the reader must observe that although the first sentence must be grammatically complete, the response, if it do but import an additional thought, need be no more than one word, *e.g.* an adverb, "evermore ;" though for the sake of rhythm this will always in fact be expanded to several words, as "from generation to generation," "from this time forth for evermore" or the like. The second sentence is completed by mental repetition from the first, thus,—"*His mercy is on them that fear Him :*" *Response*, "*(It is on them) throughout all generations.*"

place ; as for example, in Psalm xxxiv. 4, 6 ; in the *Deus Misereatur*, vv. 3, 5 ; Ps. lxviii. 5, 8, 19, and "yea, even" in ver. 18.

This antiphonal structure is that of almost all Oriental poetry, the exceptions, in form rather than in principle, being a few songs with recurring refrains like Ps. cxxxvi., and the *Benedicite*.

This fact, however, is another which has escaped the apprehension of musicians and choir-masters, lay and clerical, if we may judge by the way in which they treat our canticles in services and even in chanting ; it is hardly too much to say that they sometimes seem to regard the words as having no arrangement of their own, but rather as so much raw material to be worked up in various combinations to suit the supposed demands of musical effect. It is amusing or distressing, according as one looks at it, to observe the free way in which unconsciously they distribute in "services" the several verses or hemistichs of a canticle between the two sides of the choir, Decani and Cantoris ; so that it is really hard to find any two of their "services" agreeing together in this respect, or to suppose that they have ever asked themselves what was the meaning of a double choir and of the point or colon.

Musicians, indeed, in this particular matter are not alone to blame ; they in their craft are only ignoring what ecclesiastics, more inexcusably, must have failed to see and follow in their public recitation of the Psalms, and this for now so long a period that, except where the Psalms and Canticles are chanted, a restoration of true antiphonal use seems hopeless. Yet for one party to utter, as is now the custom, a complete and independent verse of two or more clauses, and for another to utter in turn another like independent verse, connected with the same

subject but not responsive to the former, has no more reasonableness than an alternate saying or singing of the stanzas of a metrical hymn. And so, too, for one party to sing a complete and perfectly cadenced melody like a chant, and for another then to sing the same again by way of reply, is not antiphony, but repetition. Nevertheless, into this absurdity have we drifted. Antiphony, like rhyme, consists in contrasted likeness, not identity, or equality. And between the first half of a chant and the second, as between the two halves of a Psalm-verse, there is true antiphony—there is likeness, relation, and contrast. It is, in fact, parallel to the ordinary colloquial intonation of question and answer respectively, where the questioner sustains or even raises his voice to the end, so that the suspense produced thereby induces a craving for an answer, and the answer when it comes satisfies both ear and mind, and ends with a fall of the voice, completing the cadence with the idea.

I would, however, urge the consideration of this question, not merely as a matter of interest, nor simply as a theory, but as one of very direct practical importance in producing, as I know by experience, more brightness, because more intelligence and appreciation, on the part of those who join in it.

It has indeed been objected by Dr. Jebb that the parallelisms of the Hebrew poetry are much wider and more complicated than can be exhibited in distichs; to which I reply that it is quite true that there is such a wide and complex system of parallels, but that there coexists therewith an inner system of distichic parallelism, and as it is impossible that the larger system can be musically rendered in ordinary practice, it is right, certainly not wrong, to fall back on the smaller divisions. Moreover, his argument proves too much, for it would be destructive

of chants and chanting altogether, and could not be musically satisfied with anything short of most elaborate services or anthem music. And it is satisfactory to be able to claim the authority, against both this view and the common alternation of whole verses, of Professor Delitzsch, probably the greatest living authority on Hebrew literature and customs, who says: "It is the original and most appropriate mode, that antiphonal song should alternate, not according to the verses, as at the present day in the Romish and English Church, but according to the two members of the verse;" and this is in fact acknowledged implicitly by our English Church in the only places where she has shown her mind—in those occasional versicles and responses which are taken from the Psalms; and perhaps in the statement on the title-page of the Prayer-book that the Psalms themselves are "pointed as they are to be sung *or said*;" for points (not mere stops) can affect *saying* in no other way. And can it well be doubted that the *two clauses of a verse*, the *two strains of every old chant*, and the *two sides of a choir*, are together an unanswerable threefold witness to the true and primitive mode of antiphonal singing? (Compare also 1 Sam. xviii. 7; Ezra iii. 10; Neh. xii. 24, 38, 40; Isa. vi. 3; Eph. v. 19; Col. iii. 16.) This mode has been used from time immemorial at Christ Church Cathedral, Oxford, and from more recent date at York Minster, at some choral festivals, and in a few churches.

In Mendelssohn's letters from Rome, 1831, he describes this mode of chanting as used in the Pope's chapel, and mentions that Bunsen had adopted it thence in the German Evangelical chapel there (English Translation, vol. i., p. 168 *sqq.*).¹

¹ It may not be amiss to give here certain hints for the successful carrying out of this principle in practice; for habits contracted under a false system of

APPLICATION OF THIS PRINCIPLE.

It remains now to show how this principle affects the several verses of the *Te Deum*, bringing out, as it does, naturally the true poetical structure and sense. It will enable the reader more easily to follow this if he keeps before him the parallel columns on p. 26-28.

Ver. i. ii. (1, 2, 3, 4—old numbering). The first two (whole) verses (the first four as usually reckoned) consist of three members each, as is clear by the Latin—

chanting will otherwise at first impair the effect of the true. (1) For organists—They should make a break between the two halves of the chant, and not, as now, endeavour to run the music smoothly and continuously through from the mediation to the reciting note of the response. This is natural, excusable, and even commendable under the common *whole*-verse and *half*-choir misarrangement, for it serves to conceal the wrong by making the two strains as little like two as may be, and as little unfit as possible for one side only of the choir. I can, indeed, well understand a musician rejecting this hint, on the ground that the harmonies are always constructed to lead smoothly over this point of section. But then I should say, if the harmonies of a chant sin against the true law of chanting, they are either (as some would venture to assert) altogether out of place in chants, or their demands are misunderstood or overrated and inadmissible. (2) For choirs—The side which is to sing the response—the Cantoris side—must learn to start the response not quickly but clearly, and with distinct emphasis on the *first* word of it, whenever that word is—and it very rarely is not—strong enough in its meaning to bear it. The only exceptions are such words as the article, prepositions, and sometimes possessive pronouns; for it must not be forgotten that many little words, such as “for,” “that,” “or,” “but,” and especially that most frequent of all, “and,” have in response a force of meaning very far greater than they have in ordinary composition, for they carry in them that very idea of “corroboration,” “antithesis,” “assent,” and “accumulation,” which constitutes the *raison d'être* of antiphony. It is also recommended, as a help to the congregation who are accustomed to read from left to right, that the *Decani* side of the choir should be the north and the *Cantoris* the south, as at Ely cathedral and many other places. (3) For the people—They should be guided by printed instructions in the pews to take their proper sides, *e.g.* “North—Those on this side of the church are requested to sing only the *first* half of each verse in the Psalms and Canticles.” “South—Those on this side,” etc.—*mutatis mutandis*. The grand and illuminative effect of antiphonal chanting is never realized where the two sides of the choir alone, which are rarely more than six or eight feet apart, follow it. See also a note to this page at the end.

- i. { 1. Te Deum laudamus ;
Te Dominum confitemur :
- 2. Te Æternum Patrem omnis terra veneratur.
- ii. { 3. Tibi omnes Angeli,
Tibi cœli et universæ potestates :
- 4. Tibi Cherubim et Seraphim, incessabili voce proclamant.

This then might appear to militate against the theory of pairing or parallelism ; but it does not ; for a very large number of verses in the Psalms (of which this theory is held to be universally true) are so formed, the freedom of this kind of poetry admitting two members or sentences in either half of a verse to one in the other.

"The distich," says Delitzch, "is the simplest ground form of the strophe ; the tristich is an outgrowth from the distich, the ascending rhythm being prolonged through two lines, and the fall commencing only in the third." The ascent, however, seems sometimes to end with the first line, and the descent to be that which is prolonged through two ; and the "pointing" of Psalters recognizes this latter variation quite as often as the former.

The error of the old division of each verse into two, and these again each into two hemistichs, is shown by its cutting the third sentence in each "Te eternum," etc., and "Tibi Cherubim," etc., into two grammarless halves, leaving in the latter case the nominative or noun on the *Decani* side of the choir, to be answered by the *Cantoris* side with its own verb—a manifest absurdity. And a like absurdity is produced by the common pointing in every verse from the sixth to the tenth inclusive, in the twelfth, fifteenth, sixteenth, seventeenth, twenty-fourth, and twenty-sixth, supposing, as I always do, the alternation of sides by half chants and half verses, that is, by *single whole* musical phrases and *single whole* sentences.

Ver. iii. (5, 6). This is plainly antiphonal (see Isaiah vi. 3), but being the words of the heavenly hosts and not our own, it may perhaps be sung *full*, to mark this distinction.

Ver. iv. v. (7, 8, 9, 10). In these verses the antiphonal responsiveness is very marked and beautiful. It is a case of contrasted or antithetic parallelism. The "Apostles" of the new dispensation being set in antithesis to the "Prophets" of the old, the "Martyrs" triumphant to the "Church" militant. This is recognized in the following paraphrase, from a beautiful old meditation on the *Te Deum* of the fifteenth century, printed at length by Mr. Thomson, which thus interprets these verses, "As al these joyethe before Thee . . . in the high Chirche of glory : on likewise we . . . to Thee geve praysinge . . . as fightynge Chirche in erthe."

Ver. vi. (11, 12, 13). Here we come to the one manifest exception, not accidental, but induced by the nature of the case, to the regular antiphony.

" Patrem immensæ majestatis ;
Venerandum tuum verum et unicum Filium ;
Sanctum quoque Paracletum Spiritum."

There is here no response, but three parallel and coequal lines. This interruption, however, may be in practice fairly evaded, and the correspondences of the succeeding verses restored, by the priest, when the canticle is simply recited, taking the two first lines of the three as one, the people answering with the third ; so that he recommences rightly with "Thou art the King of Glory, O Christ." In chanting, this interruption may be got over in the same way by taking the two first lines to the first half of the chant *repeated*, and singing it all *full* ; but it is only in a service or special musical setting either of the whole hymn or of this passage alone, that a remedy true in principle can be found.

As it was up to the end of ver. 10, so after this break from ver. 14 to the end the antiphony is simple ; every two verses in our version are really the responsive halves of one verse, the parallelism of sense, in all but one instance (vv. 26, 27), being so plain that one would be surprised at not having seen it before, if it had not been so concealed by the common misalliances of the parts. All that is necessary is to ignore the colons, and put each two verses together, except the last two, each of which is, I think, complete in itself.

It should be noticed that in the ordinary simple recitation of the canticle by priest and people alternately without music, the true pairing of the verses *is* maintained for the first ten verses, and would be throughout if it were not disarranged by the intervention of this triplet.

Such, I believe, to be the true account of the composition, growth, and structure of the *Te Deum laudamus*.¹

I add in parallel columns the "received" Latin text and a paraphrase, and then our authorized English version with notes on a few interesting points in the original Latin and our English rendering of it.

¹ All this is quite distinct from the much-debated question concerning the best way of assigning the final words of each half-verse to the notes of the mediation and cadence (now commonly, but erroneously, called *pointing*) ; but I may observe that all the well-known awkwardnesses of the usual pointing in the *Te Deum* are avoided by the proposed arrangement, viz. : vv. 7, 8, 9, 10, 11, 12, 13, 14, 15, 19, 23, 24.

PART I.—THE *TE DEUM LAUDAMUS*—A HYMN OF PRAISE, ORIGINAL IN LATIN.
§ 1. PRAISE ADDRESSED TO THE HOLY TRINITY.

The Latin from the Sarum Breviary.

- i. { 1. Te Deum laudamus : te Dominum confitemur.
2. Te Æternum Patrem : omnis terra veneratur.
- ii. { 3. Tibi omnes angeli : tibi coeli et universæ potestates,
4. Tibi Cherubim et Seraphim : incessabili voce proclamant.
- iii. { 5. Sanctus, Sanctus, Sanctus : Dominus Deus Sabaoth ;
6. Pleni sunt coeli et terra : maiestatis gloriæ tuæ.
- iv. { 7. Te gloriosus Apostolorum chorus,
8. Te Prophetarum laudabilis numerus,
- v. { 9. Te Martyrum candidatus : laudat exercitus.
10. Te per orbem terrarum : Sancta confitetur ecclesia.
- vi. { 11. Patrem immensæ maiestatis ;
12. Venerandum tuum verum et unicum Filium ;
13. Sanctum quoque Paracletum Spiritum.

A Paraphrase showing the Parallelisms.

- We, here present, praise our God and Lord :
R. The whole terrestrial creation praises its Creator.
- The whole celestial hierarchy adores Him :
R. Even the Spirits of highest knowledge and love,—(saying one to another)—
- “ Holy, Holy, Holy, Lord God of Hosts :
R. Heaven and Earth are full of Thy Glory.”
- The Apostles of the New Covenant praise Him :
R. And the Prophets of the Old.
- The Church triumphant praises Him :
R. And the Church militant confesses Him.
- He whom they praise is the ever-blessed Trinity.

§ II. PRAISE ADDRESSED TO GOD THE SON.

- vii. { 14. Tu Rex gloriæ Christe.
15. Tu Patris sempiternus es Filius.
- viii. { 16. Tu ad liberandum suscepturus hominem : non hor-
ruisti Virginis uterum.
17. Tu devicto mortis aculeo : aperuisti credentibus
regna celorum.
- ix. { 18. Tu ad dexteram Dei sedes in gloria Patris.
19. Judex crederis esse venturus,
- x. { 20. Te ergo quæsumus, famulis tuis subveni : quos pre-
tioso sanguine redemisti.
21. Æterna fac cum sanctis tuis : in gloria numerari.
- We declare the glorious kingship of the Son :
R. And His eternal sonship.
- The lowliness and love of His Incarnation :
R. The triumph and power of His Resurrection.
- The glory of His exaltation to Heaven :
R. Our joy in His return as Judge.
- Therefore to Him we confidently pray ;—
That He will help his redeemed now :
R. That He will receive them to glory hereafter.

PART II.—SUFFRAGES, ADDRESSED TO JEHOVAH, FROM HEBREW AND GREEK
SCRIPTURES AND (?) LITURGIES.

Latin Version as in the Sarum Office, with variants in the Psalters ; (i) Sarum ; (ii) Old Italic ; (iii) Vulgate.

{ 22. Saluum fac populum tuum Domine : et benedic
xi. { hereditati tuæ.
23. Et rege eos, et extolle illos usque in æternum (iii.
{ sæculum). Ps. xxviii. 9 (10, 12).

{ 24. Per singulos dies benedicimus te (benedicam, i.,
xii. { ii., iii.).
25. Et laudamus nomen tuum in sæculum : et in sæculum
{ sæculi (laudabo, i., ii., iii.). Ps. cxlv. 2.

{ 26. Dignare Domine die isto sine peccato nos custodire.
xiii. { Cod. Alex. and (nocte) Mozarabic Off.
27. Miserere nostri Domine : miserere nostri. Ps. cxxiii. 3.

{ 28. Fiat misericordia tua Domine super nos : quemadmo-
xiv. { dum speravimus in te (sicut. ii.). Ps. xxxiii. 22.

{ 29. In te Domine speravi : non confundar in æternum.
xv. { Ps. xxxi. 1 and lxxi. 1.

A Paraphrase showing the Parallels.

We pray for protection and blessing here :
R. For guidance and triumph hereafter.

We avow our unceasing homage :
R. And our unflinching allegiance.

We pray for preservation from sin :
R. For mercy towards us (sinners).

Again we pray for mercy :
R. Even as we put our trust in Him.

Again (each for himself) we plead our past confidence :
R. And again pray for deliverance (or declare our assurance of
it) in the future, for ever.

“re-munerari.”

PART II.—THE PRAYER-BOOK VERSION CONTINUED, WITH THE VERSES PAIRED, POINTED, AND
ASSIGNED TO THE TWO CHOIRS ACCORDINGLY.

SUFFRAGES, ADDRESSED TO JEHOVAH, FROM HEBREW AND
GREEK SCRIPTURES AND (?) LITURGIES.

xi. *D.* O Lord, save Thy people, and bless Thine heritage :
Can. govern them and lift them up for ever.

xii. *D.* Day by day we magnify Thee ;
C. and we worship Thy Name ever world without end.

xiii. *D.* Vouchsafe, O Lord, to keep us this day¹⁰ without
C. sin : O Lord, have mercy upon us, have mercy
upon us.

xiv. *D.* O Lord, let Thy mercy lighten upon us :
C. as our trust is in Thee.

xv. *D.* O Lord, in Thee have I trusted :¹¹
C. let me never be confounded.

Notes and Revisions.

¹⁰ "*Dies iste*"—ver. 26. This represents the *ἡμέραν ταύτην* of the Cod. Alex. = *huc die*, and not, as some have suggested, "*ille die*," comparing it with "*Dies iræ, dies illa*," and relying upon the classically correct sense of "*iste*" = "*that*." Compare rather the *σήμερον* of the Lord's Prayer. Mr. Wratlaw gives a parallel example of this late use of "*iste*" in an inscription : "*istam (sic) fontem*." He also mentions that this and the next verse (27) are omitted (as is also the last verse, 30) in some ancient MSS. published by Dr. Todd: The imperfect antiphony between the two halves of this verse, as well as the lack of a common origin, is noticeable.

¹¹ Rather "*In Thee O Lord has been my hope*;" and, unless we think that possibly "*non*" was in loose ecclesiastical Latin used for "*ne*," we should translate "*I shall* never be confounded," which is more consonant with the general tone of the hymn. Our English rendering is more in keeping with the Hebrew; but it is evident from the change of number and tense in vv. 24, 25, that the Church, in taking these Psalm-verses, did not hold herself bound to take them verbatim. It is also a question whether "*in æternum*" (compare ver. 23) should not be taken, according to its primary sense and its position in the sentence, to mean "*I shall not be confounded for ever*."

THE OTHER CANTICLES AND PSALMS.

IT will be naturally asked by any who have taken the trouble to read what has been said above, whether the considerations which I have advanced about the *Te Deum* do not in some degree touch also the other canticles or any of them; and I propose to devote a few lines to satisfying this inquiry.

It will be remembered that the points to which I have drawn attention are: (1) origin or authorship, a question which touches the *Te Deum* alone; (2) formal structure, poetical, rhythmical, or metrical, as we please to call it, and the consequent manner of singing; (3) division into paragraphs of changing thought, and the accordant changes of music; (4) casual points of literary interest in the words or phrases of the original or of the English version; to these will have to be added presently a fifth, which did not arise with respect to the *Te Deum*.

FORM, AND MANNER OF SINGING.

As regards form—it has been already stated that the antiphonal or amœbean distich or tristich is the all but universal “ground form” of the Psalms, and therefore, of course, of all those three canticles, *Jubilate Deo*, *Cantate*

Domino, and *Deus Misereatur*, which are themselves Psalms—to which may be added the Invitatory Psalm, *Venite Exultemus Domino*. But this form is equally characteristic of *all* Oriental poetry, and therefore of the three Evangelical canticles also, *Benedictus*, *Magnificat*, and *Nunc Dimittis*. And even the Easter Anthems, *Christ our Passover*, etc., although not written as poetry, and certainly not as one hymn or canticle, do nevertheless happily fall into very remarkably true and beautiful distichs of responsive lines and lend themselves perfectly to the simple chant.

The single exception is *Benedicite, omnia opera*, which needs a form of music and singing to suit it, somewhat different from ordinary chanting. Like Psalm cxxxvi., its antiphony is not of the usual evenly balanced kind, in which the alternation is of two parallel lines between two like bodies of singers, but is arranged for two uneven companies, such as the trained choir, who would take the varying first half of each verse, and the whole body of worshippers whose part is the repetition of one constant refrain.

There is, however, very ancient authority in the old Salisbury use, for rendering the *Benedicite* antiphonal, and adapted to ordinary chants, and at the same time relieving it of what to many persons seems a trying monotony.

The full refrain is only appointed to be sung in those three verses (1, 18, 27) which open a fresh paragraph, and in the final verse. The other verses are coupled together in pairs as verse and response without the refrain, thus:—

1. "Benedicite, omnia opera Domini, Domino :
 Laudate et superexaltate Eum in sæcula.
- 2, 3. Benedicite Angeli Domini Domino :
 Benedicite cœli Domino.
4. 5. Benedicite aquæ omnes quæ super cœlos sunt
 Domino :
 Benedicite omnes virtutes Domini Domino."

And so on to ver. 18, where the refrain in full recurs—

18. "Benedicat terra Dominum :

Laudet et superexaltet Eum in sæcula," etc.

It should be noticed that the three verses 10, 11, 12 of Psalm cxxxv. stand in exactly the same relation as this to the six verses 17-22 of Psalm cxxxvi.

I have ventured, in the following reprints of the Canticles, to give, as an alternative, a form of the *Benedicite* which, taking its cue from this ancient use, goes slightly beyond it in one direction and stops short of it in another, dropping out "Benedicite Domino," as well as the refrain, from all the intermediate verses, but replacing both at the close of every four lines. This, sung to a chant of six phrases, or to an arrangement of the varied endings of one of the ancient tones,¹

¹ E.g. Tone viii. arranged thus :

Verses 1, 18, 27, 32.



f D. O all { ye Works
of the Lord, } bless ye the Lord : C. praise Him, and . . Him for ev-er.

Verses 2, 6, 10, 14, 19, 23, 28.

Verses 3, 7, 11, 15, 20, 24, 29.



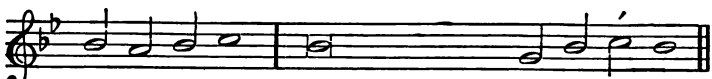
mf D. O ye Angels of the Lord : C. O ye Heavens :

Verses 4, 8, 12, 16, 21, 25, 30.

Verses 5, 9, 13, 17, 22, 26, 31.



mf D. O ye Waters that
be above the } Firmament : C. O all ye Powers of the Lord :



f D. Bless ye the Lord : C. praise Him, and magnify Him for ev - er.

For the other verses, see pp. 56, 57.

antiphonally, has a very bright effect, and though barely legitimate is justified by an exceptional requirement.

From the regular antiphony, however, of the Canticles and the Invitatory Psalm as they stand in the original Greek or Hebrew our English version, by its inaccurate pointing, as in the *Te Deum*, so here also, though much more rarely, produces some provoking departures, and unfortunately these faults, five only in number, are scattered over as many canticles, one to each, to the marring of all.

In our *Venite*, ver. 10, occurs a blunder of a kind met with in several other instances in our English Psalter, where the words "and said" (or "saying,") which is clearly the commencement of the response, is tacked on to the end of the first half of the verse before the "point." If the reader at first sight questions my judgment in this, let him apply the simple test of inserting "yea," remembering of course that God is speaking and bearing record, first of His past grief, and secondly of His past words: "Forty years long was I grieved, etc.: (yea) and (I) said, 'This is a people,'" etc. [I must warn the reader that I do not here notice any other inaccuracies than those which affect the antiphony, and not even these where, though the original gives a better, a fair response is preserved in the English.]

In the *Cantate Domino*—to take the Psalm canticles first—the one correction needed (and made in the Bible version) is to make the two first verses into one:

"O sing unto the Lord a new song; for He hath done marvellous things: (yea) with His own right hand, and with His holy arm hath He gotten Himself the victory."

The *Fubilate*, which is an example of that freer style which allows three, and four, clauses in each verse, and the *Deus Misereatur* are both perfectly antiphonal throughout in our English, as in the Hebrew.

The three songs of Zacharias, The Blessed Virgin, and

Simeon, though coming down to us in Greek, were, it is impossible to doubt, originally uttered and recorded in Hebrew or Aramaic, and in the responsive form.

The structure of the first of the three, the *Benedictus*, is somewhat obscured in the Greek. Bishop Jebb, in his "Sacred Literature," has a very interesting chapter upon the structure of this song, and offers a very ingenious solution of its complicated grammatical transitions, suggesting that it was composed for a double chorus, the several strophes of which have become interlaced in transcription. It so happens, however, that these grammatical changes do not betray themselves in the English version, and for our purpose may be ignored, the sense running on without any obvious interruption.

But the responsiveness fails in our version at the sixth and seventh verses ; and these also may be taken as one :

"To perform the oath which He sware to our forefather Abraham : (even) that He would give (grant to) us that we being delivered out of the hand of our enemies, might serve Him without fear." This produces the least change ; but better balanced verses are obtained by including the fifth and eighth verses, making two of the four ; thus :

"To perform the mercy promised to our forefathers, and to remember His holy covenant : (yea) to perform the oath which He sware to our forefather Abraham.

"That He would give us that we being delivered out of the hand of our enemies might serve Him without fear : (yea, even) in holiness and righteousness before Him all the days of our life."

A third method is followed in the reprint of the Canticles at the end. Altogether this canticle, though sufficiently antiphonal to make it certain that it had that form originally, affords, especially in the Greek, less certain indications than the others of the true parallelism of the lines.

The *Magnificat*, like its prototype, the Song of Hannah, is unmistakably antiphonal ; but our English scribes have unaccountably missed this fact, and again made us two verses (2 and 3) out of what is plainly one. "For He hath regarded the lowliness (low estate) of His handmaiden : (yea) for behold from henceforth all generations shall call me blessed." It is unfortunate that no distinction is or well can be here made in English between the two words *ὅτι* and *γὰρ*, both being rendered "for" with a certain awkwardness of effect.

The *Nunc Dimittis* requires also its one correction, which, as in all the previous cases, consists in rejoining the wrongly separated halves of one verse. This canticle really has but three full verses :

1. "Lord, now lettest Thou Thy servant depart¹ in peace : according to Thy word.
2. "For mine eyes have seen Thy salvation : which Thou hast prepared before the face of all people.
3. "To be a light to lighten the Gentiles : and to be the glory of Thy people Israel."

Westcott and Hort's Greek Testament, and the Revised English Version (1881), agree in adopting this arrangement.

Lastly, the pointing of the *Gloria Patri*, as it stands in the Prayer-book, must submit to be condemned with the rest and for the same reason. This doxology is but one whole verse, and there should be no points or colons dividing each half of it into two. There is no antiphony between the name of the Holy Spirit and those of the Father and the Son ; but there is antiphony between an ascription of glory to the Holy Trinity, and the corroborative or intensive reply that such was and is and ever shall be to all eternity ascribed. You cannot put "yea" or "even"

¹ Strictly speaking the "point" should be here, and not after the words "in peace," which in the Greek come with great force at the end of the verse.

where the first colon comes, but you find it quite in place *after* the words "Holy Ghost," or rather at the beginning of the second line. The Prayer-book itself acknowledges this by expressly calling the second whole line the "answer" to the first in those places where this doxology occurs alone.

The *Athanasian Creed* is sometimes called the Psalm *Quicumque vult*, and is always pointed for chanting, as if it were antiphonal in structure; but if it be so at all—and it is certainly not so throughout—it has been wrongly pointed in exactly the same way as the *Te Deum*, and needs the same coupling of each two verses in one to set it right; except vv. 21–23 and ver. 31, which are already complete distichs, and ver. 24, which presents precisely the same difficulty as the triplet in the *Te Deum*. The last five verses, however, are clearly not responsive at all, and cannot be made really consistent with the true principle of chanting. Perhaps they might be recited in monotone, the *Gloria Patri* taking up the chant again at the close.

Let me repeat here—lest the reader should be astonished and even indignant at the boldness of a proposal to infringe even thus sparingly upon the patent royal, so to say, of the sealed copies of our Prayer-book, by shifting the "points"—that there is no hand of known authority to which the present punctuation can be traced; it is not improbable that under pressure of graver questions it was left very much to the copyist or printers' sagacity. The recognition which it may claim from the title-page, need be held to go no further than the general principle, and in the letter it does not touch the Canticles. (See note at the end.)

If the reader should be disposed to regard the method of chanting by half verses, and even the slight corrections of our received pointing to accord with it, as impracticable, both as regards the execution of it by choirs, and the

acceptance and use of it by the congregation (without providing them with corrected copies), I can only say that more than one country choir and congregation have adopted it without any difficulty in the *Te Deum* and in all the Proper Psalms, and would have no more difficulty in the other Psalms and Canticles.

CHANGES OF THOUGHT AND OF MUSIC IN ACCORD- ANCE THEREWITH.

As with the *Te Deum*, so with all the other Canticles and (as Dr. Westcott has shown in his excellent little "Paragraph Psalter") with all the Psalms, a very great, and to some persons indispensable, assistance to the understanding and application of the whole is to be sought in resolving it into its component parts or paragraphs, and inserting at the beginning of each a brief heading or key to its intention or direction of thought, and, I may add, to the appropriate changes of music. I have, therefore, adopted this plan in a reprint (at the end of this paper) of the Invitatory Psalm, and the eight Canticles, not in every case falling in with Dr. Westcott's divisions, which I had not seen when I worked out my own, but much pleased at finding them so often coincide with his. I have taken advantage of this occasion of printing them at length, to exhibit also to the eye the true response form of each verse, and the true manner of chanting between the two sides of the choir, printing the verses, each as a verse (or versicle) and response, and where necessary, as shown above, venturing to correct the erroneous pointing of the Prayer-book—herein again following the example of Dr. Westcott in his Psalter—though with perhaps a little of that greater boldness which is allowable to one who claims no authority.

THE INTENTION OR SENSE IN WHICH WE USE THEM.

That question which was most prominent in our discussion of the *Te Deum*, and which there stood first—the question of origin or authorship—has here no place at all; but on the other hand the very knowledge, certain and definite, which we have of the occasion, motive, and authorship of the three Evangelical hymns, gives rise in their case to another question which never arose with respect to the *Te Deum*.

The question divides itself into two parts. First, In what sense are they responsories to the lessons? Secondly, In what sense are they to be adapted to our own personal and Christian use?

I have already suggested that, over and above those deeper meanings and references, which devout and spiritual minds may draw out from and express by them, the general fulfilment in the New Testament of the promises of God in the Old—as it is the most obvious reason for the order of our first and second lessons themselves—is also the thought which we should expect to find emphasized by these responsories; and this we do find, with remarkable unanimity, more or less clearly expressed in all except the *Benedicite* and the *Te Deum*, which contain no allusion to the relation existing between the two Covenants, and are, therefore, very fittingly placed before the introduction of that relation by the reading of a New Testament lesson.

The *Benedictus*, for example, is full of this thought of God's mercy and faithfulness in doing for His people, "as He spake by the mouth of His holy prophets since the world began," in "performing the mercy promised

to our forefathers and the oath that He sware unto Abraham."

The *Magnificat* reserves this for the final verse, only to assert more directly that all that had been recorded of God's dealings with the Blessed Virgin and with those that fear Him, is a proof that "He had remembered His mercy and holpen His servant Israel as He promised to our forefathers."

The *Nunc Dimittis* begins at once with an express acknowledgment of a purpose fulfilled "according to His Word" of promise, after long "preparation" before a whole world unconscious till then of the light that had now dawned upon it "to the glory of His people," to whose keeping the treasure had been entrusted for generations.

In *Psalms* of a period a thousand years more distant from that fulfilment, this witness to the faithfulness of God to His word is naturally less distinct; but even in the *Jubilate*, the most general act of praise among them, it is heard in the final words, "His truth endureth from generation to generation;" which, we should observe, is the keyword of that grand Psalm, the lxxxixth, with which the Church welcomes at Christmas the Incarnation as *the* fulfilment of God's promise to David.

The *Cantate Domino* is more explicit—it opens with an expression, "a new song," which has been well understood here and elsewhere by Christians in the sense of a song with a new light thrown upon it by the Incarnation, and a new meaning given thereby to such phrases as—"The Lord declared (Heb., hath made known) His salvation; His righteousness hath He openly showed," etc.; "All the ends of the world have seen;" "He cometh (Heb., is come) to judge the earth," *i.e.* to put it to the proof by His first Advent; "He shall judge (Heb., He is judging) the world."

And in ver. 4 we have the same express reference to fulfilled promises as in the *Magnificat*, "He hath remembered His mercy and truth towards the house of Israel."

The *Deus Misereatur*—the missionary canticle, as we may call it—following the last lesson of the day, carries the same thought on into the future, when the nations shall rejoice in their day, as we do in ours, in the light of God's countenance ; though there is no more direct reference than this to the fulfilment of promises.

But by far the more difficult part of our question remains to be answered ; for the general application of these canticles to their appointed use as responsories is easy and plain compared with the determination of the sense in which some passages are to be by each of us appropriated as personal and Christian acts of worship.

This difficulty also did not present itself to us in the *Te Deum*. That hymn was written in the full light of the dispensation under which we live, written, as we may say, by one of ourselves, by one occupying our own standpoint, and written for the direct and immediate purpose of being used by us, and used in common and public worship. Furthermore, it speaks, and we speak in its words, of great truths already manifested in facts, and concerning us all equally. The very absence of any knowledge of the circumstances or character of its author, helps to make its words more unreservedly our own. Neither does this difficulty arise in our use of the *Psalm* canticles, which are all of them simple and direct addresses to God or to our fellow-worshippers. And the *Benedicite* is only less simple than these by the indirectness of its address "through nature up to nature's God ;" for if this call to inanimate and irrational creatures to bless and praise their Creator does

prove a stumbling-block to some few unimaginative and unexercised minds, and if the invocation by name, in the last verse, of the three Jewish Confessors, which the American Church has omitted, demands a mental effort to give it reality in our mouths by making them represent, as I suppose they do, the martyrs and confessors of all times and places, the difficulty is not serious.

But with the Songs of Zacharias, Simeon, and the Blessed Virgin it is different. We have to transport ourselves into their times and surroundings, or we have to adapt their words to our position ; to exercise a faculty, not, probably, very common, of mental assimilation. The difficulty of doing this is not seldom felt by worshippers ; and if possibly it should seem worse than unprofitable to call attention to it, because it may disturb the satisfaction of some with our services ; it will, I venture to think, work no harm except to those whose past unthinking use of them has done them no good ; while to many the raising and meeting the question will be a wholesome stimulant and greater eventual satisfaction. This difficulty then, which I know to beset some persons in their attempt to use as their own these venerable hymns, is confined to those of the Blessed Virgin and Simeon and Zacharias.

Now we shall easily see that we conceive of them in one of two aspects, or perhaps we accept both or either, according to the bent of our own minds. First, they may be taken as not being really direct acts of worship at all, but as of the nature of anthems sung for us and appropriated by us only so far as we acknowledge them, so to say, by acclamation, when we join in the *Gloria* and *Amen* at their close.

This view certainly sets us free from all perplexity ; but it is certainly not the view generally believed to have been held by those who introduced them into our public worship.

Their ruling idea was that of a congregational act of prayer and praise throughout, except in the lessons; and this has been, I suppose, universally accepted as right. Each worshipper is to utter as in some sense his own the words and thoughts of the Jewish priest, the everblessed Virgin of Galilee, and the aged frequenter of the daily Temple worship, although, besides the difference of their position, they each of them, while giving thanks for a mercy common to all men, refer to favours specially vouchsafed to them only, at least in the primary and natural sense of their words. The question for us is, How shall we adapt—not ourselves to their words or position, which is impossible—but their personal expressions to our personal feelings and circumstances?

Of the three hymns, the Song of the Blessed Virgin is the hardest thus to appropriate, because of the absolutely and sublimely unique position of her whose utterance it is. If, it seems to me, I am to try and use her hymn as my own, it can only be by realizing, which few are taught to do, that in her my nature, my humanity, in its "low estate" through sin, has been "regarded" by God and accepted by Him as the "handmaid" of His loving purpose in the Incarnation—has been "highly favoured," for that now "the Lord is with it," Emmanuel. I, as partaker of her humanity, or rather my humanity personified in her, is speaking and magnifies God who hath done such great things for it that "all generations shall call *me*," and all who share this redeemed and hallowed nature, "blessed." This seems to me the simplest application as well as the most consistently true to the primary sense of the words. I am aware that usually the Blessed Virgin is taken as representing the Church, and the Church as speaking in her, and we in the Church; and this has such high authority that I hesitate in suggesting that, even if

there be not some risk of confusion between the Mother and the Bride, the interpretation is in this the less happy, that the "low estate" must then be that of the Jewish Church under the Law, with which we must first, not without strain, identify ourselves, in order to rejoice in the change which has "magnified" and "blessed" it to us under grace,—not to speak of the less readiness with which one can personify in one's self Church-membership, than one can one's human nature, fallen or redeemed.

The Song of Zacharias presents throughout its greater part no difficulty to those who can but think of themselves as children raised up unto Abraham in his seed which is Christ. But in the ninth verse, "And thou, Child, shall be called," etc., occurs the greatest difficulty of all. Here we are forced back into the times and circumstances of Zacharias as he addresses his new-born child. Doubtless we too can apostrophize the infant Baptist as one who "shall be" for ever "called the Prophet of the Highest;" but how to say, with any reality, now, "Thou *shalt* go before the face of the Lord to prepare His ways," I know not, and have often wished for a more satisfactory solution than I find in smothering my sense of incongruity. It passes away, however, with this one line.

The Song of Simeon, though in its origin and its expression it is as much the utterance of a personal experience as the other two, and refers directly to his own approaching death and the happy realization of his own inspired hopes, calls for very little effort of the imagination to any thoughtful spirit, seeing that death is not far from the youngest, and that it has been made bright to us, as to him, by the salvation of God within sight and reach of all.

The immediate purpose of these notes is now satisfied; but it cannot have escaped the reader that this question of

the sense in which these old Jewish hymns are to be appropriated and assimilated by Christian worshippers, as well as that concerning their form and the true manner of singing them, covers a much wider field, and claims an answer in respect of the whole Psalter. Certainly many, not much less than half of the Psalms, are very hard to adapt to ourselves; and many of them can scarcely have been meant for general use even in their own day. I cannot deny that oftentimes I have looked at a mixed congregation during the recitation of the Psalms, and doubted whether the pious determination of our Reformers that none should be omitted, was not too high-pitched for simple folk and babes in Christ.

It is well, indeed, to appeal, as to a lofty standard of devotion, to the custom of those "ages of faith" when men were found to recite the whole Psalter daily or weekly; but these were the devout and "religious" who had attained the faculty of ready mystical interpretation and adaptation, and who are represented in our day, if at all, by the few regular attendants at daily prayers, and not by our ordinary Sunday congregations. It is curious that while on the one hand the Psalms are great favourites for private reading and meditation even among the less well educated, it is not an uncommon thing to find those who have not been used to our Church worship, or who have abandoned it for something else, pointing to the Psalms as the stumbling-block. Certainly no community outside the Church has ever thought of following us in the indiscriminate use of them all, and the American Church has appointed, for Sundays at least, a selection which may be used at discretion. The principle of selection is that of all old services books, even of the Breviary, where the Psalms are used so copiously.

Nevertheless, *Σπάργαν ἔλαχες, τάντην κόσμει*,—and an

edition of the Prayer-book paragraphed like Dr. Westcott's Psalter, but with the headings more suited to poor people and to those of slow thought, and accepting without his scholarly scruples our old English translation as their basis, would go far to facilitate the intelligent use of the Psalms and Canticles.

Note to pp. 18 and 37 on our present Pointing.

When it is said that no authority can be found for our present pointing in the Prayer-book, this is not to say that there is no formal authority for its use, for this is of course to be found in the title-page as a part of the Act of Uniformity. What is lacking is moral authority for its correctness. This we might seek in two directions. We might look for some evidence that one or more scholars of recognized repute in the study of Hebrew poetry had taken any part in its execution. But we have no testimony to such special knowledge in Coverdale or other translators of the Bible of 1539, which 'our Prayer-book version follows. So far from this, just two centuries later, when Bishop Lowth in his celebrated "*Prælections*" put forward the theory, now universally accepted, of "parallelism" as the essential feature of the Psalms, he seems to have been recognized as a discoverer. It is true that the version of 1539 is so far "pointed" that the great majority of verses are divided by the colon; but this colon was at that time the ordinary sign of grammatical punctuation of intermediate force between the comma (rarely used), and the full stop, and is used throughout the prose as well as the poetical books; and only more regularly in the latter because the grammatical division is more regular. The sign of *musical* pointing in the Latin Psalters was and is still an asterisk. We cannot show, then, that the Psalms of 1539, or our Psalter which follows it, were consciously pointed for music at all. But neither can we prove that it was not; and it may be asked, How otherwise can we account for its being so nearly correct for musical recitation? Simply by the fact that the grammatical, which in Hebrew poetry is the musical, division is so obvious, that it was rarely possible to avoid inserting the stops (colons) correctly; while on the other hand the occasional mistakes, some of them quite obvious, are sufficient to show that the general correctness was not the result of conscious care, except perhaps to the extent of seeing that each verse was divided into two parts, somewhere, to suit the bipartite character of the ancient chant.

The other sort of authority that might be looked for is the pointing of pre-existing ancient Psalters. But here too we fail. In the first place the old Sarum Psalter, taken from the Old Gallican (A.D. 389), which had prevailed in England since the sixth century, and the Roman edition of the Italic (A.D. 378-383) in use elsewhere to this day, do not agree in their witness in many places. The Vulgate, which at least in some editions attempts by means of figures and paragraphs to combine two modes of division of verses, does not help us. Nor does our own pointing agree with any of these preceding it, nor, it may be added, with the verse-division or the punctuation of the English Bible which succeeded it in 1611. Nor can we be surprised at these discrepancies;

it was inevitable that the very process of translation from Hebrew to Latin, and from Latin or Hebrew into English, unless done with constant reference to the parallelism of the original, should result, by reason of difference of idiom and consequent inversion of the order of words, in confusing both the division into verses and the pointing of their several parts. Instances of this occur in our English Psalter, as in Psa. xlv. 1, 2, where the verses themselves are wrongly divided, or in Psa. cxlv. 12, where the verb, having been carried to the end, has made the verse to consist of one really indivisible sentence, which is nevertheless arbitrarily divided into two meaningless parts.

Our last appeal would naturally lie to the primary authority of the Hebrew Psalter, but to what purpose? Its punctuation, which comes to us only from the later synagogue, is itself no infallible authority. Learned men differ both as to its correctness, and authenticity, and as to the relative value of its many complex signs of punctuation, and still further as to the extent to which they represent musical signs at all, and are not merely elocutionary accents. But, most conclusive of all for our purpose, it does not as a matter of fact afford any favourable testimony to the correctness of any of the Christian versions.

As regards the present pointing of the *Te Deum* or other canticles, all that need be said is that old Latin editions, though in most verses they agree, differ in too many cases among themselves to allow them decisive weight.

Note to p. 22 on Ancient and Modern Chants.

It is from this point of view, taking our stand on the fact of corresponsiveness between the two halves of each verse, the two strains of each chant, and the two sides of a choir (and congregation), that we shall obtain the best solution of the vexed question of the rival claims of Modern (Anglican) and Ancient (so-called Gregorian) chants. While the advocates of the one rest their case on popularity, and those of the other on facility of execution, or the one on musical theory, the other on sentiments of devotion, or while the one is commended as in keeping with the progress of musical art, and the other, with equal reason, as in keeping with the style and tone of the words (ancient Oriental chants with ancient Eastern Psalms), or the one despised as the effort of an undeveloped age, the other as the fancy of a degenerate one,—the true test seems to lie in the question—Which best satisfies the original conception of a chant? The chant simply represents the responsive recitation of the Psalm by two presumably equal bodies of singers, equal, that is, in an average pitch or register of voice. The reciting note is the essential and primary element of the chant, the varied mediation and cadence representing merely the final modulations as in ordinary question and answer, and the natural necessity for relief from bare monotone. Originally, then, it is obvious that (1) this note would always be within reach of all voices, and (2) that both sides would recite on the same note throughout, the intervention of the varied strains at the end of each half still leaving the reciting note the same in both halves. Now, as a matter of fact, all the ancient chants have it so. And it is just in proportion as we depart from the genuine "Gregorian" that we find ourselves losing sight of this principle; at first in the less genuine Tones ("peregrine," "regal," "Roman," etc.), chants with a reciting note varying by only one tone or by a third; then in the early Anglican chants of the sixteenth and seventeenth centuries, with rather larger discrepancies; till we arrive at the

monstrous jumps from top to bottom of the staff, and *vice versâ*, of some modern chants, when the principle of true antiphony had been wholly lost sight of, and a chant had come to be thought of as a continuous melody, which was eventually allowed to meander at will through the four strains of a double chant.

The double chant stands further condemned on a yet more serious charge, for it is almost incompatible with the antiphony of the words. There are, indeed, a very few Psalms in which it is possible to trace throughout a certain responsiveness between consecutive pairs of whole verses, but even in these the antiphony of the several half-verses is far the most distinct; so that the only way to be true to the words while using a double chant would be still to divide each *verse* between Decani and Cantoris, and not, as is now done, each chant (of four strains); in other words, to treat the music as two alternate single chants combined.

Note on the word "Amen."

I am but obeying the same principle when I go on to urge that the "Amen" of the *Gloria* should not be sung as it is to the last notes of the chant itself, which belong to the response, but to chords of its own, as in hymns, and prayers; and to protest, by the way, against the growing length of the "long-drawn Amen" and the specially misplaced extension of the *first* syllable in defiance of the fact that in all ejaculations of assent, the true emphasis is on the closing syllable, if there be two. The "e" of the second syllable is not a short *ë*—but really a Greek "*η*," the sound of which was a long flat *ā*—*Amāin*, like "again"—or, rather, like the French "*ê*," as it is still sung, unless my memory is at fault, in Greek Churches.

Note to Venite, v. 8, p. 50.

I have ventured to insert one very small but very helpful little particle in the eighth verse of the *Venite*, which will scarcely be felt in the rhythm or even heard in recitation, but will, by giving its true optative force to the "if" (= *O si*!), prevent a common misconception of the relation of the various clauses of the verse, and at the same time mark the connection, now lost, between this and the preceding and following verses.

The following illustrations of the above principles have been published recently:—

"*TE DEUM LAUDAMUS*, set to music with special regard to the true poetic structure of the Hymn,—a simple service—by the Rev. V. W. Popham, M.A., Windsor Terrace, Bedford, price 4*d*." To be had of the author.

"*TE DEUM LAUDAMUS*, arranged on the same principles and printed on a sheet with staves for the insertion of two sets of chants, for Choir use, price 1*d*." Spong and Son, Biggleswade.

And *THE CANTICLES*, printed as they are on the following pages, are issued separately for use by choirs and congregations, price 6*d*. Rivingtons, London.

POSTSCRIPT.

It was not until the foregoing pages were in print that I had the advantage of seeing an article on the *Te Deum* in the "Dictionary of Christian Antiquities," by Professor Swainson, or I should have escaped an error in my note (7) on p. 29, which I must now correct. "Suscipere hominem" was by no means an unknown expression for the Incarnation among ecclesiastical writers up to the time of the Nestorian controversy and of St. Augustine. It would have been therefore more correct to render the line, "Thou, when for his deliverance Thou would'st *take upon Thee* man, didst not disdain a virgin's womb."

At that time, however, and about the time when St. Jerome was occupied upon the Vulgate, the phrase fell out of favour and was superseded by others, such as "adsumere humanitatem." The discovery, therefore, of an error in a note lying outside the course of my main argument, leads, as it happens, to the recognition of a fact, the bearing of which lies within it; for in the first place, as Professor Swainson points out, the history of this phrase, like that of the word "aculeo" in the next line (see note 8, p. 29), indicates for the *Te Deum*, or, as I would rather say, for the first section of it, an early date, anterior, it would seem, to the circulation of the Vulgate; and, secondly, it has led me to notice some other passages or words in the hymn capable of affording a like comparison with other documents of varying dates, and of throwing light, not only upon the age and origin of the *Te Deum* as a whole, but also upon that difference in these respects which seems to me to exist between the two sections of the hymn.

There are three such passages in the first section, and two in the second. Of the former we have already seen that two (in vv. 16, 17) suggest a date not much later than the end of the fourth century for that section. The third is the Song of the Cherubim (in vv. 5, 6), which may of course be compared with the text of Isaiah vi., in the Hebrew, the Septuagint, and the Vulgate, and also with the "Triumphal Hymn" in all the Liturgies, Greek and Latin. It will be found that it is with the fuller form of these latter that it agrees, and most exactly with the Mozarabic, in which alone we find the word "majesty" inserted. This agreement with the Liturgies is of course no clue to the age of the hymn, as all these Liturgies were current down to a later period; but, together with "suscipere hominem" and "aculeo," it seems to fix the *authorship* of this section upon some one who drew his phraseology, even in scriptural allusions, not from the Bible so much as from ecclesiastical writings and formularies, whereas I need hardly repeat that almost every line of the second section is drawn verbatim from the Psalms.

When, however, we turn to the only two instances in the second section which afford any opportunity of comparison with more than one document, we see a clearer indication of age, and of an age *subsequent* to the reception of St. Jerome's revisions, which we know in the case of the Psalter was tardy and partial. I am indebted to the marginal readings to the Psalter in "Blunt's Annotated Prayer-book" for the discovery that in these five Psalm-verses, which

practically constitute the second section, there are two instances of variation between the readings of the Old Italic version and St. Jerome's later revisions, viz. in Ps. xxviii. 9 (10, 12), which forms vv. 22, 23 of the *Te Deum*, and in Ps. xxxiii. 22, which supplies the last verse but one. In both these cases it is the *later*, not the earlier, version that is followed in this section of our hymn ! (These two variant readings are shewn in their places on page 28 ; but at the end of ver. 23 "iii." is a slip of the pen for "ii.") The bearing of this will be obvious to the reader.

In one place I have ventured, I hope not unjustly, to reproach Church musicians, past and present, for their failure to study and apprehend the real meaning of the antiphony which they recognize by using its terms. I take this opportunity, in self-justification, to add a curious example of this, viz. the practice of assigning to *Decani* and *Cantoris* various lengths, very various indeed, of the Nicene Creed, wherein is no more antiphony than in the Lord's Prayer or a Collect, and the nature and purpose of which especially demand united and unbroken recitation.

THE CANTICLES:

CAREFULLY PRINTED, POINTED, AND ACCENTED

IN ACCORDANCE WITH THEIR

POETICAL STRUCTURE

FOR ANTIPHONAL CHANTING.

MORNING PRAYER.

VENITE, EXULTEMUS DOMINO :

DECANI.

A call to

1. *f.* O come, let us sing un-to the Lord :
2. Let us come before His presence with thanks-giv-ing : ...

For He is a Great

3. For the Lord is a Gréat God :
4. In His hand are all the corners of the Earth :
5. The sea is His and He made it :

And this God is our

6. O come let us worship and fall down :
7. For He is the Lord OÚR God :

Oh that men would there-

8. *p.* To-day, if ye will but hear His voice—[saying]
“ Hárden not your hearts :
9. “ When your fathers tempted Me :
 10. “ Forty years long was I grieved with this gener-a-tion :
11. “ ‘ Unto whom I sware in My wrath :
- f.* Glory be to the Father, and to the Son, and to the Holy }
Ghost : }

EASTER ANTHEMS.

DECANI.

The Christian

1. *f.* Christ our Passover is sacri-ficed for us :
2. Not with the óld leaven, nor with the leaven of malice }
and wicked-ness : }

Death hath n

3. Christ being raised from the dead, dieth no more :
4. *p.* For in that He died He died unto sín once :
5. *p.* Likewise reckon ye yourselves to be dead in-déed unto sín

In Christ sha

6. *f.* Christ is risen from the déad :
 7. *p.* For since by mán came death :
 8. *p.* For as in Ádam áll die :
- f.* Glory be to the Father, and to the Son, and to the Holy }
Ghost : }

The Invitatory Psalm.

51

JUBILEMUS DEO SALUTARI NOSTRO.

CANTORIS.

praise God.

R. lét us heartily rejoice in the strength of our sal-va-tion.

R. and shew ourselves glad in Him with psalms.

King and Creator of all.

R. and a great King a-bove all Gods.

R. and the strength of the hills is His also.

R. and His hands pre-par-ed the dry land.

God and we are His people this day.

R. and kneel before the Lord OÚR Ma-ker.

R. and WÉ are the people of His pasture and the shéep of His hand.

fore serve Him truly.

R. ás in the provo-cation, and as in the day of tempt-ation in the

R. próved Me, and saw My works. [wilder-ness,

R. and said, 'It is a people that do err in their hearts, for they have

R. thát they should not enter into My rest.'" [not known My ways ;

R. { ás it was in the beginning, is now, and ever shall be, world with
[-out end. Amén.

I COR. V., ROM. VI., I COR. XV.

CANTORIS.

Passover.

R. thérefore let us keep the Feast.

R. bút with the unleavened bread of sin-ceri-ty and truth.

more Dominion.

R. déath hath no more do-minion over Him.

R. f. bút in that He liveth, He liveth unto God.

R. f. bút alive unto Gód, through Jesus Christ our Lord.

all be made alive.

R. and become the first fruits of them that slept.

R. f. by mán came also the resur-rection of the dead.

R. f. éven so in Christ shall áll be made alive.

R. { ás it was in the beginning, is now, and ever shall be, world with
[-out end. Amén.

MORNING PRAYER.

TE DEUM LAUDAMUS ; TE DOMINUM CONFITEMUR :

DECANI.

Praise to the

1. *f.* We praise THEE', O God ; we acknowledge THEE' to be the Lord :
2. To THEE' all angels cry aloud, the heavens and all the powers there-in :
3. *p.* " Holy, Holy, Holy, Lord God of Sa-bá-oth :
4. *mf.* The glorious company of the Apóstles praise THEE' :
5. The noble army of Mártys praise THEE' :
6. *p.* The Father, of an infinite maj-es-ty : Thine honourable true and only Son :

Praise and prayer

7. *f.* THOU' art the King of Glory, O Christ :
8. When Thou tookest upon Thee to deliver man, THOU' didst not abhor
the Virgin's womb : }
9. *f.* THOU' sittest at the right hand of God in the glory of the Father : ...
10. We therefore pray THEE' help Thy servants whom Thou hast redeem
-ed with Thy precious Blood : }

We pray for blessing

11. *p.* O Lord save Thy people and bless Thine herit-age : ...

We declare our constant

12. *mf.* Day by day we magni-fy Thee :

We pray for protection

13. *p.* Vouchsafe, O Lord, to keep us this day with-out sín : ...
14. O Lord let Thy mercy lighten up-on ús :
15. *f.* O Lord in Thee háve I trusted :

TE ÆTERNUM PATREM OMNIS TERRA VENERATUR.

CANTORIS.

Holy Trinity.

- R. áll the earth doth worship THEE' the Father ever-last-ing.
R. tó THEE' Cherubim and Seraphim con-tinually do cry—
R. " Héaven and earth are full of the Majesty of Thy Glory."

R. the góodly fellowship of the próphets praise THEE'.
R. the Hóly Church throughout all the wórl'd doth ac-knowledge THEE'.
— álso the Holy Ghost, the Comfor-ter.

to God the Son.

- R. THOU' art the everlasting Son of the Fa-ther.
R. {whén Thou hadst overcome the sharpness of death, THOU' didst open
[the kingdom of heaven to all be-liev-ers.
R. wé believe that THOU' shalt come to be our Judge.
R. máke them to be numbered with Thy saints in glory ever-last-ing.

and for guidance.

- R. góvern them and lift them up for ev-er.

adoration and allegiance.

- R. ánd we worship Thy Name ever world with-out end.

from sin, and for mercy.

- R. O Lórd have mercy upon us, have mercy up-on us.
R. ás our trust is in Thee.

- R. *p.* lét me never be con-found-ed.

MORNING PRAYER.

BENEDICITE OMNIA OPERA.

Let all Creation praise the Creator.

1. *f.* (Choir). O all ye works of the Lord, bless ye the Lord :
- R. (All). —praise Him and magnify Him for ever.

The Heavens and all the Powers therein.

2. *mf.* (Choir). O ye Angels of the Lord, bless ye the Lord :
- B. (All). —praise Him and magnify Him for ever.
3. O ye Heavens, bless ye the Lord :
- B. —praise Him and magnify Him for ever.
4. O ye Waters that be above the Firmament, bless ye the Lord :
- R. —praise Him and magnify Him ever.
5. O all ye Powers of the Lord, bless ye the Lord :
- R. —praise Him and magnify Him for ever.

The Visible Universe.

6. (Choir). O ye Sun and Moon, bless ye the Lord :
- R. (All). —praise Him and magnify Him for ever.
7. O ye Stars of Heaven, bless ye the Lord :
- R. —praise Him and magnify Him for ever.
8. O ye Showers and Dew, bless ye the Lord :
- R. —praise Him and magnify Him for ever.
9. O ye Winds of God, bless ye the Lord :
- R. —praise Him and magnify Him for ever.
10. O ye Fire and Heat, bless ye the Lord :
- R. —praise Him and magnify Him for ever.
11. O ye Winter and Summer, bless ye the Lord :
- R. —praise Him and magnify Him for ever.
12. O ye Dews and Frosts, bless ye the Lord :
- R. —praise Him and magnify Him for ever.
13. O ye Frost and Cold, bless ye the Lord :
- R. —praise Him and magnify Him for ever.
14. O ye Ice and Snow, bless ye the Lord :
- B. —praise Him and magnify Him for ever.
15. O ye Nights and Days, bless ye the Lord :
- R. —praise Him and magnify Him for ever.
16. O ye Light and Darkness, bless ye the Lord :
- R. —praise Him and magnify Him for ever.
17. O ye Lightnings and Clouds, bless ye the Lord :
- R. —praise Him and magnify Him for ever.

BENEDICITE—*Continued.*

The Earth and the fulness thereof.

18. *f.* (Choir). O let the Earth bless the Lord :
 R. (All). —yea, let it praise Him and magnify Him for ever.
 19. *mf.* O ye Mountains and Hills, bless ye the Lord.
 R. —praise Him and magnify Him for ever.
 20. O all ye Green Things upon the Earth, bless ye the Lord :
 R. —praise Him and magnify Him for ever.
 21. O ye Wells, bless ye the Lord :
 R. —praise Him and magnify Him for ever.
 22. O ye Seas and Floods, bless ye the Lord :
 R. —praise Him and magnify Him for ever.

Everything that hath breath.

23. *mf.* (Choir). O ye Whales and all that move in the Waters, bless ye the Lord :
 R. (All). —praise Him and magnify Him for ever.
 24. O ye Fowls of the Air, bless ye the Lord :
 R. —praise Him and magnify Him for ever.
 25. O all ye Beasts and Cattle, bless ye the Lord :
 R. —praise Him and magnify Him for ever.
 26. O ye Children of Men, bless ye the Lord :
 R. —praise Him and magnify Him for ever.

The Church of God.

27. *f.* (Choir). O let Israel bless the Lord :
 R. (All). —praise Him and magnify Him for ever.

Those that minister therein.

28. *mf.* (Choir). O ye Priests of the Lord, bless ye the Lord :
 R. (All). —praise Him and magnify Him for ever.
 29. O ye Servants of the Lord, bless ye the Lord :
 R. —praise Him and magnify Him for ever.

Those at rest and those that still serve.

30. (Choir). O ye Spirits and Souls of the Righteous, bless ye the Lord :
 R. (All). —praise Him and magnify Him for ever.
 31. O ye holy and humble Men of heart, bless ye the Lord :
 R. —praise Him and magnify Him for ever.

Those that have borne faithful witness.

32. *mf.* (Choir). O Ananias, Azarias, and Misael, bless ye the Lord :
 R. (All). —praise Him and magnify Him for ever.
f. (Choir.) Glory be to the Father, and to the Son, and to the Holy Ghost :
 R. (All). —As it was in the beginning, is now, and ever shall be, world with-out end. Amén.

MORNING PRAYER.

BENEDICITE OMNIA OPERA DOMINI DOMINO :

SECOND FORM.—Arranged for

DECANI

- Let all Creation praise the Creator.* 1. *f.* O all ye Works of the Lord, bless ye the }
Lord : }
- The Heavens and all the Powers therein.* 2— 5. *mf.* O ye Angels of the Lord :
O ye Waters that be above the Firma-ment :
f. Bless ye the Lord :
- The Visible Universe.* 6— 9. O ye Sun and Moon :
O ye Showers and Dew :
f. Bless ye the Lord :
- 10—13. O ye Fire and Heat :
O ye Dews and Frosts :
f. Bless ye the Lord :
- 14—17. O ye Ice and Snow :
O ye Light and Dark-ness :
f. Bless ye the Lord :
- The Earth and the fulness thereof.* 18. *f.* O let the Earth bless the Lord :
- 19—22. *mf.* O ye Mountains and Hills :
O ye Wells :
f. Bless ye the Lord :
- Everything that hath breath.* 23—26. O ye Whales and all that move in the Wa-ters :
O all ye Beasts and Catt-le :
f. Bless ye the Lord :
- The Church of God.* 27. *f.* O let Israel bless the Lord :
- Those that minister therein.* 28, 29. *mf.* O ye Priests of the Lord :
- Those at rest and those that still serve.* 30, 31. *p.* O ye Spirits and Souls of the right-eous :
f. Bless ye the Lord :
- Martyrs in will or deed.* 32. *mf.* O Ananias, Azarias, and Misael, bless ye }
the Lord : }
- f.* Glory be to the Father, and to the Son, and to the }
Holy Ghost : }

LAUDATE ET SUPEREXALTATE EUM IN SÆCULA.

Antiphonal Chanting.

CANTORIS.

R. praise Him and magnify Him for ev-er.

R. O' ye Heav-ens :—

B. O' all ye Powers of the Lord :—

R. praise Him and magnify Him for ev-er.

R. O' ye Stars of Heav-en :—

R. O' ye Winds of God :—

R. praise Him and magnify Him for ev-er.

R. O' ye Winter and Sum-mer :—

R. O' ye Frost and Cold :—

R. praise Him and magnify Him for ev-er.

R. O' ye Nights and Days :—

R. O' ye Light-nings and Clouds :—

R. praise Him and magnify Him for ev-er.

B. yéa, let it praise Him and magnify Him for ev-er.

B. O' all ye Green Things up-on the Earth :—

R. O' ye Seas and Floods :—

R. praise Him and magnify Him for ev-er.

R. O' all ye Fowls of the Air :—

R. O' ye Child-ren of Men :—

R. praise Him and magnify Him for ev-er.

R. praise Him and magnify Him for ev-er.

R. O' ye Servants of the Lord :—

R. O' ye holy and humble men of heart :—

R. praise Him and magnify Him for ev-er.

R. praise Him and magnify Him for ev-er.

R. { ás it was in the beginning, is now, and ever shall be
[world with-out end. Amén.

MORNING PRAYER; after the New Testament Lesson.

BENEDICTUS DOMINUS DEUS ISRAEL :

*The Song of Zacharias when he saw in the birth of his Son John the
in the New Testament of the promises of the Old,*

1. *f.* Blessed be the Lord God of Isra-el :
2. And hath raised up a mighty sal-uation for us :

which He had promised

3. *mf.* As He spake by the mouth of His holy proph-ets :
4. That we should be saved from our ene-mies :
- 5, 6. To perform the mercy promised to our forefathers and to }
remember His holy co-ve-nant : }
- 7, 8. That we being delivered out of the hand of our enemies might }
serve Him with-out fear : }

The Child of Zacharias, the Fore-

9. And Thou, Child, shalt be called the Prophet of the High-est :

The tidings of salvation, tidings of

10. To give knowledge of salvation un-to His peo-ple :
11. Through the tender mercy of our God :
12. To give light to them that sit in darkness and in the shadow of }
death : }

Glory be to the Fa-ther, and to the Son, and to the Holy Ghost :

JUBILATE DEO OMNIS TERRA :

A Psalm of praise to God our

1. *f.* O be joyful in the Lord, all ye lands :
2. Be ye sure that the Lord He is God :

3. O go your way into His gates with thanksgiving and }
into His courts with praise : }

especially for His faithfulness and truth

4. For the Lord is gracious, His mercy is ever-last-ing : ...

Glory be to the Father, and to the Son, and to the Holy }
Ghost : }

QUIA VISITAVIT ET FECIT REDEMPTIONEM.

Baptist the token of the coming birth of Jesus, and the fulfilment for which we now praise God, using his words.

R. for He hath visited and re-deemed His people.

R. in the house of His Servant David.

from the beginning of the world.

R. which have been since the world began.

R. and from the hands of all that hate us.

R. { to perform the oath which He sware to our forefather Abraham
[that He would give us.

R. in holiness and righteousness before Him all the days of our life.

runner and Herald of Christ.

R. for thou shalt go before the face of the Lord to pre-pare His ways.

mercy and light, pardon and peace.

R. for the re-mission of their sins.

R. whéreby the Dayspring from on high hath visit-ed us.

R. and to guide our feet into the way of peace.

R. as it was in the beginning, is now, and ever shall be, world with
[-out end. Amén.

SERVITE DOMINO IN LÆTITIA.

Creator and our Preserver.

R. serve the Lord with gladness, and come before His Presence
[with thanks-giving.

R. it is He that hath made us, and not we ourselves ; we are
[His people and the sheep of his past-ure.

R. be thankful unto Him and speak good of His name.

in fulfilling His promise of redemption.

R. and His truth endureth from gener-ation to gener-a-tion.

R. { as it was in the beginning, is now, and ever shall be, world
[with-out end. Amén.

The Canticles.

EVENING PRAYER : after the Old Testament Lesson.

MAGNIFICAT ANIMA MEA DOMINUM :

*The Song of the Blessed Virgin, in whose words every man may thank
estate of sin, to be the handmaid of His gracious*

1. *mf.* My soul doth magni-fy the Lord :
2, 3. For He hath regarded the lowliness of His hánd-maid-en : ...
4. For He that is mighty hath magni-fied me :
5. And His mercy is on them that fear Him :

By the Incarnation of Christ

6. *f.* He hath shewed strength with His arm :
7. He hath put down the mighty from their seat :
8. He hath filled the hungry with good things :

And the Old Covenant promises

9. *mf.* He remembering His mercy hath holpen His servant Isra-el ; ...
Glory be to the Father, and to the Son, and to the Holy Ghost : ...

CANTATE DOMINO CANTICUM NOVUM, &c. :

A Psalm of praise to Christ for His victory over

- 1, 2. O sing unto the Lord a new song ; for He hath done }
marvellous things : }
3. The Lord declared His sal-va-tion :

He hath kept His truth with His people

4. *mf.* He hath remembered His mercy and truth toward the
house of Isra-el :
 5. *f.* Shew yourselves joyful unto the Lord, all ye lands : ...
 6. Praise the Lord up-on the harp :
 7. With trúmpests also and shawms :
 8. Let the sea make a noise and all that therein is : ...
 9. Let the floods clap their hands, and let the hills be joy-
ful together be-fore the Lord :
 10. With righteousness shall He judge the world :
- Glory be to the Father, and to the Son, and to the Holy
Ghost :

ET EXULTAVIT SPIRITUS MEUS IN DEO.

God that He hath raised in her our fallen nature from its low purpose toward us in the Incarnation of Jesus Christ.

R. and my spirit hath rejoiced in God my Sa-viour.

R. fór, behold, from henceforth all gener-ations shall call me bless-ed.

R. *p.* and holy is His name.

R. throughout all gener-a-tions.

the wrong is righted.

R. Hé hath scattered the proud in the imagin-ation of their hearts.

R. and hath ex-alted the humble and meek.

R. and the rich He hath sent empty away.

are fulfilled in the New.

R. ás He promised to our forefathers, Abraham and his seed, for ev-er.

R. as it was in the beginning, is now, and ever shall be, world with-out
[end. Amén.

SALVAVIT SIBI DEXTERA EJUS, &c.

sin and death in which the whole world lay.

R. { with His own right hand and with His holy arm hath He
[gotten Him-self the victor-y.

R. His righteousness hath He openly shewed in the sight of
[the hea-then.

Israel; and His mercy is over all nations.

B. { and all the ends of the world have seen the salv-ation of
[our God.

R. sing, rejoice, and give thanks.

R. sing to the harp with a Psalm of thanks-giving.

R. O shéw yourselves joyful be-fore the Lord the King.

R. the r6und world and they that dwell there-in.

R. for He cometh to judge the earth.

R. and the people with equit-y.

R. { as it was in the beginning, is now, and ever shall be,
[world with-out end. Amén.

EVENING PRAYER ; after the New Testament Lesson.

NUNC DIMITTIS SERVUM TUUM, DOMINE :

*The Song of Simeon, in whose words we confess with joy that
to them that*

1. *mf.* Lord now lettest Thou Thy servant de-part in peace : ...

2. For mine eyes have seen Thy Salv-a-tion : ...

for all them that believe,

3. *f.* To be a light to lighten the Gentiles : ...

f. Glory be to the Father, and to the Son, and to the }
Holy Ghost : }

DEUS MISEREATUR NOSTRI, &c. :

*A Psalm of prayer and confidence that God Who spake
will make known His saving health*

1. *mf.* God be merciful unto us and bless us : ...

2. That Thy way may be known up-on earth : ...

3. *f.* Let the péople praise Thee, O God : ...

4. O let the nátions rejoice and be glad : ...

5. Let the péople praise Thee, O God : ...

6. *mf.* Then shall the earth bring forth her increase : ...

7. God shall bless us :

f. Glory be to the Father, and to the Son, and to }
the Holy Ghost : }

SECUNDUM VERBUM TUUM IN PACE.

*"according to His word" God hath manifested His Son
look for Him.*

R. áccording to Thy Word.

R. which Thou hast prepared before the face of áll people.

for there is no distinction.

R. ánd to be the glory of Thy people Isra-el.

R. { ás it was in the beginning, is now, and ever shall be,
[world with-out end. Amén.

ILLUMINET VULTUM SUUM SUPER NOS, &c.

*to the Fathers by the Prophets, and unto us by His Son,
through the Church to all nations.*

R. ánd shew us the light of His countenance, and be mer-

R. Thy saving health a-mong all na-tions. [ciful unto us.

R. yéa, let all the péople praise Thee.

R. fór Thóu shalt judge the folk righteously, and govern the

R. yéa, let all the péople praise Thee. [nations up-on earth.

R. ánd God, even our own God shall give ús His blessing.

R. ánd all the ends of the world shall fear Him.

R. { ás it was in the beginning, is now, and ever shall be
[world with-out end. Amén.

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